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## Reviews

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## REVIEWS

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*A Catalogue of Khoisan Folktales of Southern Africa. Part I: Introduction, Types, Indices, Sources; Part II: The Tales (Analyses).* By Sigrid Schmidt. Köln, Germany: Rüdiger Köppe, 2013. 841 pp.

Anyone who has worked with African oral traditions probably was intrigued by the fabulous tales of the Khoisan peoples of Southern Africa. The beginning point of this engagement was most likely the seminal work of missionary-scholar Wilhelm H. I. Bleek and his family members and collaborators. Most of this work focused on the Xam and Naron groups and was collected and then published throughout the latter half of the nineteenth century. The tales felt substantially different from those of the neighboring Bantu-speaking peoples. Plots and characters often verged on the surreal and the awkward, and stilted English translations furthered the exotic feel of the narrative texts. Researchers from the area and from Europe and the United States have produced further scholarship and collections of oral traditions from numerous Khoisan groups, over regions covering several national boundaries, including South Africa, Namibia, and Botswana. Given that these linguistically related societies have relatively small populations, the scale of scholarly attention paid to them testifies to their enduring presence in the imaginations of academics in various fields. Indeed, the broader appeal of these cultures is often perpetuated by romantic constructions of pristine peoples “unspoiled” by contact with other more “developed” societies.

Sigrid Schmidt does an immense service to scholars of Khoisan verbal arts by producing an impressive and seemingly exhaustive two-volume catalog and index of oral narratives from this cluster of ethnic groups. As someone who rarely refers to folk literature indexes in my own work, I maintain a healthy respect for the prodigious effort entailed in compiling and organizing this material. There is also a commensurate difficulty in trying to evaluate this sort of scholarly effort, especially one so comprehensive as these volumes seem to be. It is not the kind of work that one would usually read cover to cover. The greatest value of this particular project is its multitude and breadth of sources

and the obvious care with which these tales have been categorized and cataloged. As such, I save any suspense by proclaiming this collection to be astoundingly detailed, clearly organized, and most impressive in the obvious care that went into its production. It is an invaluable resource for any scholar working on Khoisan cultural production and for researchers who want to do comparative work with neighboring African oral traditions.

Schmidt provides a brief but helpful introduction to the catalog. She first specifies the three main groups that are covered by the index: “the Bushmen (San, Masarwa), the Khoekhoe(a) (Khoikoi, Hottentots) and the Damara (Dama, Bergdama)” (1: 1). She rightly refers to the problems with the names historically given to some of these groups and their derogatory nature. There is a brief but precise discussion of the interactions between these groups and neighboring peoples, mostly Bantu-speaking societies. In some cases these interactions have had long-lasting effects as far as the sharing of language traits and cultural practices. The catalog includes narrative traditions of numerous genres, “myths, trickster, animals and fairytales,” and “anecdotes and legends,” including “novelistic tales and legends” (1: 2). Schmidt explains that her volumes differ significantly from the classic Aarne-Thompson-Uther (ATU) type classification “because many of the Khoisan tales do not belong to these types” (1: 2). Further, and more significantly, whereas the ATU catalog is more of an overview of world folk literature, Schmidt’s Khoisan catalog strives to be an exhaustive and all-inclusive indexing of all available Khoisan narratives, many of them heretofore unpublished.

Schmidt provides a thorough explanation of how the catalog is arranged, particularly illustrating how the types and motifs are numbered and indexed and identifying a number of other valuable abbreviations and symbols that tie each item to its source and context. “Arrangement of the Tales,” divided into headings such as “Celestial Bodies and Natural Phenomena,” “The Anthropomorphic Tricksters . . .,” and “Man and Animals of the Primeval World (Non-Trickster)” lists a wide variety of categories of tale types. Then, in an impressive display of thoroughness over 24 pages, Schmidt provides the specific tale types for the cataloged stories. There follow more than 50 pages listing the already published Khoisan motifs from Thompson’s motif-index combined with the many others she identifies in her research. A helpful chapter titled “The Traditions of the Individual Ethnic Groups” provides a list of the specific Khoisan groups (by geographic location and name), the scholars who collected the material, and dates of publication. There is a 95-page “Subject Index” that is amazingly detailed as well as two lengthy bibliographies of “Sources” and “References.” The entire second volume consists of 541 pages of items, describing and occasionally commenting on individual tales. The stories are organized by the same tale type outline or index as presented earlier but filled in with details

on specific stories and listing versions of the same tale found in other collections.

Finally, I have to admit that I have not followed this kind of scholarship for many years. Initially, overweening philological impulses propelled the Grimm brothers and early as well as later folklorists to compile and organize copious descriptions of tales and later to divide them into types and motifs. However, since Stith Thompson himself questioned the validity of diffusion theories, this methodology has lost its attraction for many scholars working in this and related fields. The lack of actually analyzing the content and meaning of narratives in these indexes is somewhat frustrating for those wanting a better sense of the historical context of both the stories and their collection. I therefore value the work of such scholars as Michael Wessels who delve in great detail into Bleek's early work and raise questions about translation and whether or not Kaggen, the long-celebrated "trickster," actually merits that title. I believe the product of indexing efforts is most valuable when paired with a deeper and contextualized treatment of the stories and peoples reflected in these volumes.

Robert Cancel

University of California, San Diego

***Baba Yaga: The Wild Witch of the East in Russian Fairy Tales.*** Edited by Sibelan Forrester, Martin Skoro, and Helena Goscilo. Jackson: University Press of Mississippi, 2013. 202 pp.

The collected tales in *Baba Yaga: The Wild Witch of the East in Russian Fairy Tales* offer readers an experience akin to a fairy-tale museum visit. Each of the twenty-nine Russian stories stands as its own exhibit, a tale complete unto itself. Annotations quietly follow the collected narratives in the endnotes, and the editors have adorned the pages with depictions of Baba Yagas taken from art, film, theater, and even a pair of shoes. The ornamentation includes modern folk art by British painter Rima Staines, classic Russian illustrations by Ivan Bilibin, and contemporary interpretive forms such as Mike Mignola's illustrations for the *Hellboy* comics. All depictions present perspectives with generally minimal context, mirroring the spare editorial hand given to each tale. Readers stroll from story to story, absorbing the variable narratives, which sometimes feature a Baba Yaga (as in "Ivanushka," translated from Khudiakov 52) and sometimes include her only in passing (as in "The Bear Tsar," translated from Afanas'ev 201). The collection follows no distinctive pathway, and stories do not build on one another. Even the editors recognize the ambling nature of their anthology, including "Finist the Bright Falcon II," twelve stories before what ostensibly seems to be the "first" version, "The Feather of Finist the Bright Falcon." The body of the resulting book can therefore feel disconnected, but

the tales remain independently readable, offering readers the chance to pick up the book and begin reading anywhere.

Editors Sibelan Forrester, Martin Skoro, and Helena Goscilo herd together myriad different Baba Yagas, many of whom are far from the terrifying cannibal witch living in a hut surrounded by human skulls—although that Baba Yaga most certainly does appear, devouring her own children unwittingly in “Baba Yaga and the Kid.” Instead, the Baba Yagas in this collection most frequently offer help to other stock Russian fairy-tale characters, such as the paradoxically royal everyman Prince Ivan—sometimes diminutively called Ivanushka—or Koshchei the Deathless. The extensive “Mar’ia Morevna” (translated from Afanas’ev 159) weaves Baba Yaga, Ivan, Koshchei, and the eponymous warrior princess into a Three Princesses tale (AT 301). In many ways *Baba Yaga* as a book uses the figural Baba Yaga as an axis on which revolves a broader Russian fairy-tale cosmology. Even in tales that do not explicitly name a character Baba Yaga, the editors give the reader characters who implicitly must be Baba Yagas by dint of their tales’ inclusion among those found in this collection, as with the three unnamed grandmothers in “The Feather of Finist the Bright Falcon.” The one discernible editorial choice in tale arrangement is the ultimate position of the quintessential Baba Yaga story, “Vasilissa the Beautiful.” Forrester and colleagues seem to be saving the best for last, making cover-to-cover readers encounter many faces of Baba Yaga before coming to her best-known form and narrative.

The strength of the collection is in the interwoven textuality of the stories. Repeatedly, characters are asked, “Are you doing a deed or fleeing a deed?” or Baba Yaga will cry out, “Until now the Russian spirit was unheard by the hearing and unseen by the sight, but nowadays the Russian spirit appears before my eyes!” (121). The wild witch’s house on its signature chicken feet turns around and around until a character inevitably says the charm, “Little house, little house! Stand with your back to the forest and your front to me” (69). In some ways the tales serve almost as a guidebook to surviving an encounter with Baba Yaga, describing the proper way to address her and how one might enlist her aid. These threads, which travel through the collected tales much like one of Baba Yaga’s magical balls of thread, guide a hero to his or her destiny, connecting the works in a way that is otherwise lacking. The annotations on tale variants, always presented as endnotes, seldom offer any commentary on alternative passages or endings. The stories and the editors reveal little about Russian fairy tales beyond the purview of Baba Yaga’s domain, leaving readers to puzzle out any connections that might be present. Indeed, the editorial decision to use only Russian fairy-tale sources rather than expanding into other Slavic cultures stifles opportunities for readers to form a comparative interpretation of Baba Yaga beyond Russian borders.

Despite a lack of active textual commentary, *Baba Yaga* does manage to give scholarly readers grist for the intellectual mill. By far the greatest asset of the book is the "Introduction" by editor Forrester, which unlocks the secrets of the tales that follow. Whereas the endnotes seldom provide depth and context, the careful introductory analysis of Baba Yaga's origins plumbs the depths of linguistics, fairy-tale studies, semiotics, and functionalism as it rounds out readers' perspective on the old witch. Forrester actively pursues the paradoxical nature of the figure, noting, "We see Baba Yaga traveling with her mortar and pestle, stealing children and wreaking havoc, but we also see her at the loom. . . . Baba Yaga tests girls . . . tests peasant virtues: knowledge of the skills of husbandry and housekeeping, patience, persistence, kindness, generosity, and the capacity for hard work" (xxxvii–xxxix). This thoughtful rendering of Baba Yaga accounts for her appearance, her tools, her companions, and her sense of purpose in Russian folk tradition. She is at once "an initiatrix, a vestigial goddess, a forest power, and a mistress of birds or animals" (xxxix). As a docent, Forrester opens the textual museum to readers and invites them in, giving them the tools to explore the narratives that follow with profound insight. In the end, this collection's narrow scope and light annotation perhaps hobbles its greater potential, but what does make it between the covers entertains and speaks volumes about Russia's wild witch.

Cory Thomas Hutcheson  
Pennsylvania State University

**Espen Ash Lad: Folk Tales from Norway.** Translated by Robert Gambles. Cumbria, UK: Hayloft, 2014. 160 pp.

This sparkling translation of fourteen Ash Lad Norwegian tales, collected by Peter Asbjørnsen and Jørgen Moe in the middle of the nineteenth century, is the first of its kind and, despite the repetition of the plots, the stories are well worth reading. In addition, the tales are accompanied by interesting period pieces: black-and-white ink drawings by the talented nineteenth-century Norwegian artists Theodor Kittelsen, Erik Werenskiöld, and Otto Sindling. They enhance the effect of the stories through depictions of key scenes that reflect the nineteenth-century Norwegian imagination of trolls, peasants, and local landscapes. They are down to earth, as are the tales that have been carefully honed by Robert Gambles.

Ash Lad, or Espen Askeladd, as he is called in Norwegian, is the youngest of three brothers and has a great deal in common with other maltreated tiny heroes of European folk- and fairy tales, such as Tom Thumb, Jack the Giant Killer, lazy Russian Ivan, the brave little tailor, and Pietro the fisherman. One might call him a male Cinderella. But he is also different from these other characters and especially from his female counterpart: Ash Lad is often pictured

lying in ashes, lazy and useless. It does not appear that he is ambitious or has anything to prove. Yet beneath this veneer, as we come to suspect, there is a highly clever, fearless, and generous young man. This identity becomes apparent when he and his brothers, either impoverished peasants or king's sons, are challenged to help their families and/or to succeed in life by undertaking a quest. The two eldest brothers, often called Peter and Paul, generally insult either a needy old woman or man in the woods and subsequently fail in their quest, whereas Ash Lad is kind to these people and receives gifts or obtains magical help so that he succeeds and generally marries a princess. The incidents are recounted with humor, but there is also a good deal of violence. Ash Lad uses his sword on several occasions to chop off the heads of trolls and dragons, and in one case he kills a troll's daughter, roasts her, and tricks the troll into eating her. But he does not do this often, and essentially Ash Lad is noble and kind and distinguishes himself from his brothers by his generosity and resistance to oppressive kings.

In his brief introduction, Gamble claims that most Norwegians of the nineteenth century would have recognized that the kings represented exploitative landowners and that Ash Lad represented a peasant resisting exploitation. Elements of social criticism play a crucial role in all fourteen tales, and it is clear that subversion and wish fulfillment for social justice play an important role in the implied intention of the storytellers. Another historical aspect reflected in the tales is Norway's struggle against Denmark and Sweden to become more autonomous and develop a more independent Norwegian language. Gamble touches on these issues but does not explore them in depth. Indeed, it is a shame that Gamble did not write a longer and more thorough introduction about the social and historical background of the tales, the storytellers, and Asbjørnsen and Moe. Nevertheless, this collection merits attention because of Gamble's lively translations and his focus on a charismatic protagonist who demonstrates that there is more than meets the eye when seemingly ne'er-do-wells are stirred to action.

Jack Zipes  
University of Minnesota

***Shikhandi and Other Tales They Don't Tell You.*** By Devdutt Pattanaik. New Delhi: Zubaan, 2014. 179 pp.

Devdutt Pattanaik's collection of Hindu tales is an enjoyable and absorbing exploration of queer themes in Indian written and oral mythology, and it is an addition to the Zubaan-Penguin joint list of gender-focused publications. Queerness is understood by the author to question notions of maleness and femaleness, in terms of both gender and sexuality. Included in the book are stories of men who become women and vice versa, the creation of children

without both a father and a mother, men who wear women's clothes, and people who are neither male nor female or a little of both.

The book begins with a series of statements reflecting a variety of sexual and gender identities and some short introductory paragraphs that attempt to highlight the cultural filters of which scholars must be aware before understanding queerness in Hinduism. Pattanaik touches on the importance of *yuga* (eras) in Hindu mythology, suggesting that the literal approach taken by many Western scholars leads to the conclusion that Brahmanic hegemony is endorsed by Hindu mythology. The author gives us only a brief survey in these pages of Hinduism, its roots in the Vedic tradition, and its transformation as Puranic traditions later gained prominence. There is brief reference to the origins of the term *Hinduism* by British colonizers as a matter of administrative convenience, but in these few pages Pattanaik does not give us a sense of the academic debate surrounding this term when it comes to categorizing Hinduism as a unified religion. For this reason, readers new to the study of Hinduism may miss out on some of the cultural implications of this collection, especially with regard to the diversity of Hindu traditions.

Part I of the book also raises interesting questions regarding the “discovery” or “invention” of queerness. Pattanaik says that Hindu mythology reveals that patriarchy was invented, whereas feminism was discovered through the difference between the genderless soul and the flesh in Hindu thought. Pattanaik further claims that it was the invention of monastic orders that deemed women to be distractions from the divine. Hindu mythology, we are told, repeatedly refers to queerness. Pattanaik goes on to give a brief survey of stories with elements of queerness found in other regions of the world. Once again, this section is perhaps too brief to support the kind of general claims that the author seems to want to make, but readers will find this stimulating as an introduction to queerness in mythology. In particular, the issue of queer invisibility in Indian society is raised, along with attempts to “explain away” queerness in folklore and religious texts in metaphysical terms. Pattanaik's use of the clap of the *hijra* (defined by the author as India's third gender) as a metaphor for this invisibility, and queer resistance to it, is particularly effective.

Part II of the book is a collection of thirty stories that deal with aspects of queerness in Hindu written and oral tradition. Among others, we learn of Shikhandi, raised as a man and married to a woman, who became a man to satisfy her wife; Kali, who became a man to dance with milkmaids; Bhangashvana, who was a mother and a man; Ratnavali, who became the companion of her female friend; and Bahuchara, whose husband was an incomplete man. The final story is that of Ram, who included all genders in his kingdom. This tale comes from the oral tradition of the *hijras*, and Pattanaik draws together this and other stories by highlighting Krishna's reference in the *Bhagavat Gita* to the



unity of the world, which, he says, includes the queer. At the end of every story, Pattanaik provides context regarding the literary background of these tales and their reinterpretations and retellings, in addition to reflections on the queer themes in these stories. Some readers might question the generalizations made in some of these reflections; we are told, for example, that a queer person might see Bhangashvana as a bisexual man, whereas those uncomfortable with queerness would prefer a literal interpretation. Pattanaik states in Part I that he has no control over the reader's perception of these stories. Surely, then, it cannot be such a straightforward matter to predict how one's sexual or gender orientation might influence one's reading of these tales.

The text is accompanied by elegant illustrations by the author, who acknowledges toward the end of the book that the artwork takes artistic liberty when it uses facial hair to indicate androgyny. This is important to note, because facial hair is frowned on in the *hijra* community, so these delightful illustrations should be enjoyed with this in mind.

Researchers or students will find several frustrations with this book. The select bibliography provided is a useful resource, but the lack of references throughout the text makes it more difficult for scholars to challenge some of the author's claims or to identify the best place to look when it comes to further reading. Crucially, there is no index, which may be vexing to students and researchers looking to find links between queer themes and particular mythological figures or texts. Some scholars might also wish for a clearer distinction between those stories that arise from oral traditions and those found in written sources. This is a minor quibble, however, and many readers will prefer Pattanaik's organization, because it allows them to enjoy these tales without having such a framework imposed onto the experience.

Pattanaik states that the purpose of this book is not academic; it does not seek to prove or disprove anything but is a celebration of stories that challenge popular ideas about gender and sexuality. Certainly, the book achieves this aim. It is in this spirit that this work is best enjoyed: as an engaging collection of often overlooked tales and a valuable contribution to the literature for those interested in queerness and gender studies.

Jane Orton  
*Independent scholar*

***A Fairytale in Question: Historical Interactions Between Humans and Wolves.***  
Edited by Patrick Masius and Jana Sprenger. Cambridge, UK: White Horse Press, 2015. 318 pp.

The essays making up *A Fairytale in Question* are an invaluable resource—and a source of disturbing enlightenment—to those studying the effects of fairy tales and folklore on the historical extermination of wolves through-

out Europe, North America, and Central Asia. In the preface Manfred Jekubowski-Tiessen describes the wolf as a symbolic animal that has gathered negative connotations, such as “hungry, cunning, and dangerous,” as a result of fairy tales, ultimately leading to a deadly misunderstanding of the “real wolf” (vii). Editors Patrick Masius and Jana Sprenger have assembled an impressively researched collection that provides historical and contemporary analysis of interactions between humans and wolves through a consistently critical yet sensitive lens. Each chapter reveals how our perception of wolves has influenced our behavior toward them—from Roman and Norse mythology to Grimms’ fairy tales to Tlingit traditions.

Of particular interest to readers of *Marvels & Tales* will be the essays examining the eradication of wolves from the medieval era to the nineteenth century in Sweden, France, and Germany. Roger Bergström, Karen Dirke, and Kjell Danell explore the extermination of wolves in eighteenth-century Sweden and the government’s alarming use of war language to accomplish this task in their chapter “The Wolf War in Sweden During the Eighteenth Century: Strategies, Measures, and Leaders.” Although ostensibly launched to protect livestock and wild ungulates from wolves, the extermination efforts stemmed primarily from perceptions of Swedish identity: “Being Swedish was viewed as *not* being ‘wolfish’—that is, greedy, gluttonous or, for that matter, foreign” (58). The result was organized hunting (a forced activity for many peasants despite bounties awarded for pelts), trapping by use of pitfall traps and enclosures, and the killing of pups in dens—a practice that eventually became known as the “Swedish system” (72). In addition, the increased use of poison in the eighteenth century was seen not only as an effective means of eliminating wolves but also as a fitting manner of death, because wolves were known for gluttony, as evidenced in popular fairy tales.

In “The Story of a Man-Eating Beast in Dauphiné, France (1746–1756),” Julien Alleau and John D. C. Linnell investigate concerns for human safety in the Early Modern Era of France in light of wolf attacks—the fears originating both from occasional real-life wolf attacks and from folktales that portray wolves with rapacious appetites for human prey. Primarily interpreting data from parish registers, the accounts of wolves eating shepherds, who were often children working near forested areas, prove as chilling as anything in the pages of the Grimms’ *Children’s and Household Tales* (1812) or Gustave Doré’s subsequent fairy-tale illustrations. The strategy to kill wolves in France was similar to Sweden’s in terms of mandatory battues, where wolves were ineffectively hunted, but there was also the formation of the *louveterie*—professional wolf hunters working exclusively for bounties. The increased attacks on humans during this time period and the simultaneous upsurge in the number of wolves were attributed to the Thirty Years’ War, famine, and the Black Death.

In “Where Is the Big Bad Wolf? Notes and Narratives on Wolves in Swedish Newspapers During the Eighteenth and Nineteenth Centuries,” Karen Dirke studies representations of wolves in Swedish periodicals of the eighteenth and nineteenth centuries. Although state-controlled newspapers clearly outlined goals to eliminate wolves by depicting them as vicious and insatiable, they also provided information on how to kill them. The wolf narratives themselves read like “Icelandic sagas” or “folkloric tales, such as *Little Red Riding Hood* or *Peter and the Wolf*” (108). Dirke effectively demonstrates the link between fairy-tale and journalistic writing regarding wolf attacks, where, surprisingly, both often concluded with a moral for readers.

“Little Red Riding Hood” and “The Wolf and the Seven Young Goats” are cited as Germany’s “cultural heritage” in the chapter “Reconstructing the Extermination of Wolves in Germany: Case Studies from Brandenburg and Rhineland-Palatinate” by Patrick Masius and Jana Sprenger (120). The process of wolf eradication has, at this point in the collection, become well known: *Wolfszeug* (drive hunting), iron leg traps, pit traps, bounties, and poisons—the final means being meticulously differentiated into types of poisons with strychnine mixed with bacon and honey, or *Wolfskugeln* (the pellet-shaped bait made from this combination), as the most popular concoction (124). Masius and Sprenger also illustrate how the rise in the wolf population in the Rhine Province occurred during the Napoleonic Wars, reiterating the link between war and increases in wolf populations from previous chapters. Their essay ends with an emphasis on the current reintegration of wolves in Germany, shifting the tone of the collection from folkloric superstition to one of contemporary conservation where “the perception of man-eating wolves is regarded as rooted in old fairytales rather than rational experience” (137).

Later essays focus on the shifting perception of wolves in the twentieth and twenty-first centuries—from evil to noble. In particular, Karen Jones writes a compelling essay (“Writing the Wolf: Canine Tales and North American Environmental-Literary Tradition”) on nineteenth-century American literature, emphasizing Jack London and Farley Mowat, who each create a new “positive wolf fairytale” (200). Linda Kalof’s essay (“The Shifting Iconography of Wolves over the Twentieth Century”), which explores the shifting iconography of wolves in photographs from *National Geographic* magazine, is equally engaging. Although some magazine captions still use “big bad wolf” clichéd terminology, the overall emphasis transfers significantly to scientific observation of the social and hunting behaviors of wolves.

*A Fairytale in Question* is an exceptional collection for those studying wolves as a cultural metaphor or looking for a thorough history of the extermination of wolves and their recent reintroduction in Europe and North America. The essay by Steven Rodriguez (“British Programmes for the Extermination of

the Indian Wolf, c. 1870–1915”) reveals an original and troubling postcolonial analysis of British efforts to exterminate wolves in India, and Martin Rheinheimer’s essay on werewolf trials in France (“The Belief in Werewolves and the Extermination of Real Wolves in Schleswig-Holstein”) offers an unflinching view of the dark symbolism that Rheinheimer still believes surrounds the wolf in “modern legends, fairytales and films that lead us from rational thought back to symbolism” (52). Although fairy tales once exposed the collective fear—perceived or symbolic—of being devoured or raped by wolves and anxieties about wilderness or wildness beyond human control or understanding, this collection leads us back to the animal itself—the wolf who plays in the snow, marks its territory, kills prey, and makes its home beside humanity as opposed to threatening it.

Shannon Scott  
University of St. Thomas

***The Folkloresque: Reframing Folklore in a Popular Culture World.*** Edited by Michael Dylan Foster and Jeffrey A. Tolbert. Logan: Utah State University Press, 2015. 272 pp.

Michael Dylan Foster and Jeffrey A. Tolbert have taken on the task of compiling a volume of essays that speaks to a timely question in folklore studies: How can we speak about the relationship between folklore and popular culture? For a long time in folklore studies, popular culture was understood, in a sense, to be the antithesis of folklore. Popular culture is participated in and communicated by the masses, whereas folklore is often understood as belonging to a specific culture and communicated informally. However, as Foster and Tolbert claim, the connections between folklore and popular culture have long been present, yet there has been uncertainty about how to speak of material that is not folklore per se but still exudes a folkloric feel. Foster and Tolbert have set out to fill this much needed void in folklore vocabulary by positing the term *folkloresque* as a way to interpret such works.

The idea of the folkloresque developed when Foster was invited to give a lecture on the 2001 Japanese animated film *Spirited Way*. Foster asserts that the film was resonant with “a folklore-like familiarity and seemed weighty because of folkloric roots, but at the same time it was not beholden to any single tradition” (3). Foster’s response raises the question of what it means when contemporary texts such as films, books, or video games seem more authentic and therefore more appealing as a result of this folkloric familiarity, even though they are not bound to a specific or even identifiable tradition. It is these timely and significant concerns that the essays in this volume address; scholars are encouraged to approach those areas, which have long been

avoided, where tradition meets innovation and where folklore and popular culture can no longer be seen as antithetical but rather as interdependent.

The book is divided into three parts—"Integration," "Portrayal," and "Parody"—each of which begins with a brief introduction by Tolbert and follows with three to four essays of varying subject matter. The first part, "Integration," includes essays that speak to the way folkloric material has been integrated into works of popular culture; examples range from Paul Manning's "Pixies' Progress: How the Pixie Became Part of the Nineteenth-Century Fairy Mythology," which considers the popularization of the pixie through the literary writings of Anna Eliza Bray, to Daniel Peretti's "Comics as Folklore," which examines the folkloresque nature of Superman. The second part, "Portrayal," is concerned with how folklore (and folklorists) are portrayed in popular culture, as in the essay "A Deadly Discipline: Folklore, Folklorists, and the Occult in *Fatal Frame*" by Tolbert, in which he draws close attention to the way the folklorist character in the horror video game series *Fatal Frame* is both a help and a danger to the player. The final part is concerned with folkloresque parody, which requires, as parody does, an awareness of what is being imitated or referenced—otherwise comprehension is lost. The essays in this part vary from Trevor J. Blank's "Giving the 'Big Ten' a Whole New Meaning: Tasteless Humor and the Response to the Penn State Sexual Abuse Scandal," which studies parodic jokes as metacommentary, to Bill Ellis's "The Fairy-Telling Craft of *Princess Tutu*: Metacommentary and the Folkloresque," which reflects on what happens when characters become aware of the conventions of storytelling.

Although this is not a comprehensive list of the essays included in the volume, it is representative of the subject matter covered, primarily books and media. Some folklore enthusiasts might be hesitant about entering the folkloresque territory, so for those interested in more traditional folklore, such as fairy tales and folk narratives, there are essays that offer new insights into old material. For example, Carlea Holl-Jensen and Tolbert, in their essay "'New-Minted from the Brothers Grimm': Folklore's Purpose and the Folkloresque in *The Tales of Beedle the Bard*," consider how J. K. Rowling's writing draws on fairy-tale tradition. There are, unfortunately, no essays concerned with material culture, such as the Mason jar fad and the DIY movement, or with the folk music trend and its recent use in commercials and popular television and film such as *The Walking Dead* (2010–present) and *The Hunger Games* (2012). However, as Foster and Tolbert suggest throughout the volume, this scholarship is only beginning. The incomplete feel of the collection seems to be part of Foster and Tolbert's plan: to leave the conversation open-ended so as to invite others to join. Although nearly all the contributors have a folklore background, the volume approaches matters of the folkloresque through an interdisciplinary lens. Therefore the volume will appeal to a wide range of scholars from cultural

studies to media to communications (to name a few) as well as to those simply interested in learning that folklore is alive and well.

Perhaps the greatest strength of the volume itself is that Foster and Tolbert wisely avoid getting tangled up in defining folklore or locating authenticity in the folklore products themselves, which has too often been the focus of folklore studies. Instead, this volume understands authenticity as audience-based—that is, the folkloresque returns the attention to the folk experience, how people respond to this material, and why that matters. Tolbert contends, “The feeling of folklore, the perception of something’s relationship to the folk qualifier—is perhaps the most important dimension of the folkloresque in all its modes” (39). Foster and Tolbert’s attention to the folkloresque sparks a conversation about authenticity and audience, one that has been long overdue in folklore scholarship, particularly in relation to contemporary texts and popular culture. *The Folkloresque* is a start, to what one can hope, will be many volumes that work to bring folklore studies into the twenty-first century.

Anelise Farris  
Idaho State University

***The Teller’s Tale: Lives of the Classic Fairy Tale Writers.*** Edited by Sophie Raynard. New York: State University of New York Press, 2012. 183 pp.

Sophie Raynard’s latest editorial work, *The Teller’s Tale*, is a compilation of biographies of major European fairy-tale authors from the sixteenth to the nineteenth century. In the Introduction Raynard explains that this project came from a “strongly felt need to revise standard biographies of classic fairy-tale authors and editors and to present them together in a single volume” (1). Raynard also establishes her work as the first book that “provides a reliable historical context” and contains the lives of major European fairy-tale authors in one place (3). As a historical book, *The Teller’s Tale* delves into European society and provides specific examples with supporting evidence. Through extensive research, translations, and collaborations with other scholars, Raynard reconstructs the lives of the major European fairy-tale authors to provide the most accurate portrayal, which “rectifies false data [and] adds new information,” a difficult feat given that some information is undocumented or has been lost over the centuries and therefore may never be proven accurate (3).

*The Teller’s Tale* includes biographies and brief essays written by renowned scholars, such as Ruth B. Bottigheimer, Shawn Jarvis, Nadine Jasmin, and others who are involved in fairy-tale research throughout the world. While *The Teller’s Tale* mainly focuses on the lives of European fairy-tale writers, Raynard organizes the work chronologically and thematically. Raynard divides the work into six parts that correspond to the historical development of fairy tales: “Emergence,” “Elaboration,” “Exoticism,” “Didacticism,” “Traditionalization,”

and “Sentimentalization.” Three of the six parts begin with an introductory essay that provides foundational knowledge regarding history, authorship, and theme. At the end of every introduction and fairy-tale author’s biography, there is an extensive bibliography, suggested readings, and notes, which will be helpful to those interested in further research or study.

Along with a wide variety of sources, Raynard does not focus on one particular area in Europe but rather includes authors throughout Europe. *The Teller’s Tale* begins with sixteenth-century Italian author Giovan Francesco Straparola, the first fairy-tale author, and examines the lives of other authors such as Charles Perrault, the *conteuses précieuses*, the Brothers Grimm, and finally Hans Christian Andersen. The wide geographic range that Raynard covers further demonstrates the evolvement of fairy tales throughout Europe and allows readers to trace the history of the genre. The essays and biographies evidence the popularity and dissemination of fairy tales; however, they also highlight relationships or possible influences among the classic authors, providing more insight into the lives of classic fairy-tale authors. For example, according to Jasmin, the *conteuses*—Marie-Catherine d’Aulnoy, Marie-Jeanne L’Héritier, Henriette-Julie de Murat, Catherine Bernard, Louise d’Auneuil, Charlotte-Rose de La Force, and Catherine Durand—were united by “close networks of family and socioliterary friendships” (42). Although most of the writing is done by fairy-tale scholars, the selections Raynard includes in this compilation, particularly with the *conteuses*, provides stronger historical evidence and biographical information. Each of the *conteuses’* biographies details the relationships between the women authors, who often attended salons together to exchange ideas and dedicated some of their works to or referenced one another.

Although Raynard’s choice of authors targets the major European fairy-tale authors, there are limitations to the scholarship contribution. For instance, the geographic range does not allow for focused scholarship on one particular area. The sampling of major fairy-tale writers tends to exclude other European writers whose tales “had little subsequent resonance” (42). Although these lesser known authors may not have revolutionized the genre, their works are still valuable and are needed to trace patterns of the genre and variations of tales. Focusing on one country could potentially lead to the discovery of more connections and influences between fairy-tale authors. The biographies provide a more accurate depiction of the classic fairy-tale writers’ lives, but the smaller number of authors limits the ability to explore the thematic part titles because most of the parts discuss only one or two authors. Along with the number of authors, not every part begins with an introduction or explanation of the theme, leaving some of the parts unconnected and ambiguous, particularly the parts with one biography.

As Bottigheimer acknowledges in her chapter, “Transferring fictional information to historical biography can be a slippery operation,” especially with the earlier writers (15). To maintain an accurate depiction, both the scholars and Raynard openly admit the lack of evidence, separating documented facts from assumptions or likelihoods. When there is missing information, evidence is sought through other authors, geographic location, and even the author’s fairy tales that potentially have characters who reflect the author. In the Introduction, Raynard discusses the problems with documentation and the “sometimes newly discovered, sometimes newly recovered” evidence (1). Raynard explains that many of the biographies are either partial or skewed, and she uses Straparola as an example. Through examination of “Renaissance writers’ livelihoods, the worlds of print and publishing, and of daily life in Northern Italy . . . taken together with evidence from his early and late writings,” a clearer understanding of Straparola’s life begins to emerge (2). However, it is important to remember Bottigheimer’s advice and separate the fictional from historical.

*The Teller’s Tale* is a foundational book that provides an introduction to fairy-tale authors but still allows for further research, enticing both general audiences and scholars. General audiences will be attracted to this work because of the household names it examines. Fairy-tale scholars will appreciate a clearer and more accurate depiction and the brief biographies of classic fairy-tale writers. Although the amount of scholarship surrounding these authors is vast and many books include similar information, the main contribution to current fairy-tale scholarship lies within the research on the *conteuses*, whose work was forgotten for centuries. By including the *conteuses*, Raynard brings the importance of women writers to the forefront. Her choice to present these women as classic fairy-tale writers is an incentive to continue searching for other writers and new information and to recover lost documents in order to expand our knowledge of fairy tales and pay tribute to the forgotten or lesser known authors who also contributed to the beloved tales.

Megan Egbert  
Utah State University

***Contes en réseaux: l’émergence du conte sur la scène littéraire européenne.***  
By Patricia Eichel-Lojkine. Geneva: Droz, 2013. 457 pp.

In her substantial book, Patricia Eichel-Lojkine offers a detailed and well-researched analysis of the Italian tales of Straparola and Basile and of the French tales of Perrault and d’Aulnoy in light of earlier roots, such as medieval romances, Oriental sources, and even Yiddish storylines.

In the introduction the author announces that “once upon more than one time” would be the most suitable expression to qualify the genre (10). Indeed,



*Contes en réseaux*, composed of three parts, proposes to revisit the European tales that we know and to consider their multiple transformations and migrations since their origins. The fairy tale is a developing and migrating genre (42).

The first part of the book with its three chapters is “Rémanences,” in reference to Foucault’s *L’archéologie du savoir* (1969). Its main purpose is to highlight the cultural interaction between the various versions of the same tale from diverse Western and Eastern traditions, whether Christian or non-Christian. Chapter 1 brings to light these networks between tales, leading to the conclusion that the identity of the written tales results from several factors involving a network of circulation and cultural transfers (43). Eichel-Lojkine states that the tales emanate from a process of multiple transformations and interactions; they exchange their former function to acquire a new one, determined by other literary and sociocultural factors (43). Chapter 2 focuses on how stories became tales. The author points out that even though the Middle Ages did not witness the fairy-tale genre, without the melting pot in which oriental and occidental sources blended, the genre itself would not have existed (66). A multitude of traditions has been woven into the fairy tales to become the literary genre that we know. The last chapter of this part details the works of Straparola and Basile, including the themes, structure, sociocultural context, translations of their works, and their influence on French tales, such as those of d’Aulnoy and Perrault. The “mutation” (167) of the Italian tales with certain “codes” (179) reveals how the transforming dynamic (*dynamique transformationnelle*) operates to infuse the enchantment, as well as the humor, in the French tales.

The second part of the book, “Enquête sur des chats plus fins que leurs maîtres” (Cases of Cats More Intelligent than Their Masters), is composed of two chapters. It is through a carefully detailed analysis that Eichel-Lojkine studies the three versions of “Puss in Boots” (“Costantino Fortunato” from Straparola, Basile’s “Cagliuso,” and “Maître chat ou le chat botté” by Perrault). In particular, Eichel-Lojkine highlights how the gift exchange is significant in these “rise tales.” The animal is key to these stories because it helps the main character achieve a higher social status. In Straparola’s version the poor young man ends up being the head of the kingdom; in Basile’s, he becomes a gentleman; and in Perrault’s, the former miller is crowned a prince. Eichel-Lojkine notes that the ascension of a feminine character never coincides with an increase of power but only results in a change of social status. Chapter 4 focuses more specifically on the Italian accounts of this ATU 545 tale type—the cat as helper. The individual particularities of both versions are underlined, especially details regarding the role of faith, gift exchange, or even erotic connotations. Chapter 5 is a meticulous exploration of Perrault’s “Puss in Boots” version, revealing its multiple transformations. Eichel-Lojkine takes on

the task of unfolding the French tale at its structural, figurative, and symbolic level (224). This approach unveils the tale's multilayered mutations.

The last and third part, "Enquête à partir d'un cheveu d'or" (Cases from a Golden Hair), is a comprehensive investigation of the ATU 531 tale type—Fair Goldilocks (Faithful Ferdinand). Eichel-Lojkine generates a case study using Straparola's "Livoretto," a French translation "Livoret" by Louvreau and then revised by de Larivey, a 1602 Yiddish version, and finally d'Aulnoy's "La Belle aux cheveux d'or." The author skillfully crafts the diverse variations of the tale type and exposes its intricate networks and "reformulation" while questioning the possible "contact points" of the multiple variants (336). The feminine emphasis in d'Aulnoy's late-seventeenth-century version is cleverly underlined (343). The final chapter focuses on the motif of the animal helper in both the "Puss in Boots" and "Fair Goldilocks" cycles. Eichel-Lojkine thoroughly examines the role and the relationship of the animal and human in the tales to emphasize the crossroads of cultural inheritance between Eastern and Western traditions.

In the Conclusion, Eichel-Lojkine reaffirms that the fairy-tale genre is malleable and that because of oral transmission and then written diffusion, the tales circulate and undergo multiple cultural "contaminations" through centuries (409), opening the opportunity to unveil an unknown heritage (410). While seeking continuity in the tales, it is instead discontinuity through time and dispersion that we encounter in these stories (418).

This remarkably well-researched and clear book is a solid reference in tale studies. It is a substantial resource allowing even novices to the genre to dive into the diverse networks and mutations of well-known tales. Eichel-Lojkine brings an innovative and refreshing perspective to the scholarship of the fairy-tale genre.

Bérénice V. Le Marchand  
San Francisco State University

***Demystifying Disney: A History of Feature Animation.*** By Chris Pallant. London: Bloomsbury, 2011. Paperback edition, 2013. 168 pp.

The title of Chris Pallant's short, informative book is somewhat misleading because more than fifteen books about Walt Disney and the Disney Corporation have been published in the last twenty years that reveal how Disney took or was given more credit than he deserved for the creation and production of his feature-length animated films. There is really nothing to demystify. Nevertheless, Pallant's book makes an important contribution to "Disney studies" because it is the most concrete and comprehensive synopsis of the mystification process of Walt Disney and how and why his name has become a worldwide brand associated with genius and quality and has been stamped on hundreds of different kinds of Disney merchandise.

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Pallant divides his book into four parts: (1) "Reexamining Disney," (2) "Early and Middle Disney Feature Animation," (3) "Contemporary Disney Feature Animation," and (4) "Conclusion: Happily Ever After?" In the first part Pallant explains how Disney depended on the contributions of many different animators, technicians, and writers to conceive and realize all of his films beginning in the 1920s until his death in 1966. Although Disney was the central driving force behind different experiments and technological innovations, Pallant demonstrates that Disney did not invent most of the methods and techniques that he used in his feature animations. If anything, he was a fastidious hands-on manager.

In Part 2 Pallant introduces the concept of "Disney-Formalism": "Fundamentally, the Disney-Formalist ideology prioritized artistic sophistication, 'realism' in characters and contexts, and, above all, believability" (35). Borrowing a term from the film critic Paul Wells, Pallant argues that the dominant characteristic of Disney-Formalism up to the present is hyperrealism, "a mode of animation, which, despite the medium's obvious artifice strives for 'realism.' . . . Conventionalized during the Disney-Formalist period [c. 1937–1966], the Studio's hyperrealism is frequently seen 'as the yardstick by which other kinds of animation may be measured for its relative degree of realism'" (40).

In Part 3, Pallant discusses how Disney-Formalism became more or less stale during the 1970s and 1980s, compelling Michael Eisner, who some think out-Disneyed Disney in hands-on management, to step down as the CEO of the Walt Disney Company. One of the major complaints against Eisner was that he was more interested in profitability than in quality. In addition, he underestimated the significance of digital animation. The appointment of Robert Iger to the position of CEO in 2004 led to what Pallant calls the Disney Renaissance period, in which traditional formalist films were revitalized and new, innovative digital films were developed thanks to the acquisition of Pixar Animation Studios and the hiring of the artistic director Michael Lassiter. In Pallant's conclusion there is no longer any discussion of mystification but rather a brief prognosis: the Disney studio will "alternate between hand-drawn and CG productions for the foreseeable future" (143). Indeed, this is what has occurred along with the development of live-action fairy-tale films and the standard "formalist" animated features.

In general, Pallant's book succeeds in placing the development of the Disney Company in a socioeconomic context; he is basically focused on describing the commercialization of the Disney studios and how Walt Disney and his brother Roy and their many successors managed to keep the studio stable during numerous crises and in competition with other studios. However, his description of the Disney-Formalist aesthetic is meager and lacks particularity

and he does not elaborate on how and why numerous animated films were adapted from literature and folk- and fairy tales. There is scant attention to the substance of the animated films, their ideological significance, and the studio's treatment of children as consumers. The educational policies of the studio are never mentioned in Pallant's book, nor is there any discussion of the significance of the *Shrek* and Miyazaki films and their impact on the policies of the studio. In short, if one is looking for a critical study dealing with the methods the Disney studio has used to create a mystifying spectacle that transforms art into commercial branding, this is not the book for you. However, if you are looking for a brief and succinct history of how the Disney studio developed multiple strategies for survival in the film industry, this book will be very helpful.

Jack Zipes  
University of Minnesota

**Fairy Tale.** By Andrew Teverson. London: Routledge, 2013. 167 pp.

After four decades of relentless critical reexamination and centuries of production, creative reception, adaptation, and reinvention, the fairy tale resists summary treatment. At the same time, any attempt at a comprehensive historical, global, or transcultural presentation is ultimately frustrated by the fairy tale's uncertain (or at least contested) origins, its generic instability, its diverse sociohistorical and cultural manifestations, its intertextuality and intermediality, and the ever-growing web of relationships in which it is produced and received. In brief: the purportedly short, simple form's complexity and magnitude overwhelm efforts to do it justice between the covers of a single- or multivolume work. Of course, that does not stop us from trying. Modern fairy-tale studies, especially in the Anglophone sphere, have reached the point where scholars, in reflective mode, have taken a step back to summarize the fairy tale's history and what we know about it. As the editorial team of the 16-volume *Enzyklopädie des Märchens*—forty years in the making—was preparing its final volumes (the last of which appeared in 2015), Anglo-American scholars were issuing both brief histories and extensive reference works with concise entries on a wide range of essential topics. Ruth B. Bottigheimer's *Fairy Tale: A New History* (2009) and Marina Warner's *Once upon a Time: A Short History of Fairy Tale* (2014), weighing in at 162 and 226 pages, respectively, belong to the former category. The latter category includes the 768-page second edition of Jack Zipes's *Oxford Companion to Fairy Tales* (2015) and my own 3-volume *Greenwood Encyclopedia of Folktales and Fairy Tales* published in 2008 (revised and expanded to 4 volumes in *Folktales and Fairy Tales: Traditions and Texts from Around the Globe*, co-edited with Anne E. Duggan and published in 2016).

Andrew Teverson's succinctly titled *Fairy Tale* is a welcome addition to this contemporary constellation of brief histories and reference volumes, although it is neither. Published in Routledge's New Critical Idiom Series, *Fairy Tale* is, in the publisher's words, "a comprehensive, critical and theoretical introduction to the genre of the fairy tale" (i). As an introductory text, Teverson's volume is more comparable to D. L. Ashliman's *Folk and Fairy Tales: A Handbook* (2004) than it is to any of the books mentioned earlier. Reflecting its recent publication and the objectives of the New Critical Idiom Series, *Fairy Tale* is, however, more up-to-date and more critically and theoretically inclined than Ashliman's handbook, which, in its turn, offers more examples of non-Western tales.

Teverson frames his overview of the genre by illustrating three fundamental challenges that scholars face in the study of fairy tales. These are the absence of "single, stable originals that we can depend upon as source texts" (4); the fact that "the fairy tale is a many-tongued genre, a cultural palimpsest" (5) manifested in texts that are historically and culturally layered; and the possibility for diverse interpretive approaches resulting from the fairy tale's "apparently symbolic language," ancient aura, iconic status, communal ownership, and place in "our collective consciousness" (5). These challenges are, as Teverson notes, also the rewards of fairy-tale scholarship. Complex, resistant to generalization, and bearing a profound cultural significance, fairy tales invite us to endlessly meaningful engagement. Fairy land is no country for scholars without a tolerance for ambiguity.

Having laid out these challenges, Teverson proceeds to offer, chapter by chapter, as concise an overview of the fairy tale as one could hope for. Chapter 1 discusses definitions, not just of the fairy tale per se but of related terms and genres. Opening with an examination of the concept "folk," he moves on to consider the types of "folk narrative" and "folk tale" and how these terms have been used to organize genres, subgenres, and the published collections in which they have been recorded. A generous part of the chapter deals with the specific "types of the folk tale" (animal tales and fables, religious tales, formula tales and cumulative tales, tales of fairies and fairy land, jocular tales, and the novella). Examining these types allows Teverson to "tease out some finer distinctions between forms of folk narrative" (22) and thereby sets the stage for his nuanced discussion of the fairy tale itself as a genre. That discussion surveys both the emergence and history of the term (and some of its European variants) and the ways in which scholars have understood, defined, critiqued, defended, or reconceptualized the term and the genre it tries to represent (e.g., J. R. R. Tolkien, Max Lüthi, Steven Swann Jones, and Elizabeth Wanning Harries). The chapter does not leave the reader with a single, "authorized" definition but with something more valuable, namely, a better

understanding of the genre's diverse and dynamic manifestations, its relationship to other genres, and the critical nuance required to work with it.

Chapters 2 and 3 present a brief overview of the genre's documented history, with Chapter 2 focusing on the literary fairy tale's emergence in Early Modern Italy and French salon culture and Chapter 3 focusing on the "consolidation of the genre" from the Brothers Grimm to Hans Christian Andersen. This is a lot of territory to cover in a brief survey of 44 pages, and Teverson does it well. Drawing on current scholarship, he does an especially fine job of placing the development of the European fairy tale in sociohistorical contexts and illustrating that development with judiciously chosen texts and cogent analyses. Acknowledging once again the genre's complexity and fluid borders, he gives a fair and sober account of the question regarding the oral versus literary origins of the fairy tale.

Chapters 4 and 5 turn to fairy-tale theory and interpretation, respectively. The chapter on fairy-tale theory is an instructive survey from Plato to Vladimir Propp. In looking back beyond the ostensible beginning of folk narrative studies in the works of Jacob and Wilhelm Grimm, Teverson (drawing in part on Mary Lamb's *Popular Culture of Shakespeare, Spenser, and Jonson* [2006]) highlights what Humanists such as Erasmus, Thomas Nashe, and William Lowth, as well as Enlightenment and Romantic writers, had to say about popular narratives, "old wives tales," and fairy tales. Looking beyond the Grimms, Teverson then summarizes the theories of nineteenth-century folklorists (e.g., Max Müller and Andrew Lang), the historic-geographic method, Propp's morphology, and structuralism. The next chapter presents the main currents of twentieth- and twenty-first-century fairy-tale interpretation (which has its own share of theory, of course), including psychoanalytic and therapeutic approaches, sociohistorical criticism, Marxism, and ideological critique. At the end of Chapter 5 and in the book's brief conclusion, Teverson explains how fairy-tale-inspired works by writers, filmmakers, and visual artists—indeed, creative artists of all sorts—also engage in critical interpretations of the fairy tale. This is an appropriate way for Teverson to close his introductory text, given that documenting, analyzing, and understanding this pervasive phenomenon—and (re)discovering its role in fairy-tale history—is, so far, the primary mode of fairy-tale scholarship in the twenty-first century.

In his preface the editor of the New Critical Idiom Series, John Drakakis, notes that the series "seeks to extend the lexicon of literary terms, in order to address the radical changes which have taken place in the study of literature during the last decades of the twentieth century" (viii). Literary scholars and students of literature will find in Andrew Teverson's *Fairy Tale* a book that does just that—one that demonstrates the fairy tale's relevance and place in the field of literary studies and the necessary and inexorable expansion of "literary"

studies beyond the printed text, the literary canon, and the boundaries of national literature. Readers of *Marvels & Tales* will find in it a concise, lucid, reliable, and up-to-date introduction to contemporary fairy-tale studies that is especially suited for classroom use.

Donald Haase  
Wayne State University

***Fairy Tale and Film: Old Tales with a New Spin.*** By Sue Short. New York: Palgrave Macmillan, 2015. 218 pp.

In *Fairy Tale and Film: Old Tales with a New Spin*, Sue Short vastly expands the definition of fairy-tale film to create a more comprehensive picture of the relationship between fairy tales and contemporary films. Eschewing a more conventional and literal definition, Short looks at the use of fairy-tale motifs in a variety of films not commonly considered fairy-tale films, such as *The Girl with the Dragon Tattoo* (2011), *Battle Royale* (2000), and *No Country for Old Men* (2007). This widened definition allows her to challenge preconceptions about fairy-tale films and to examine the extent to which fairy tales have been transformed in contemporary film and what this reveals about changing societal attitudes and beliefs. With a thorough foundation in fairy-tale film scholarship and a clear understanding of the issues currently under debate, Short respectfully and persuasively argues that fairy-tale scholarship has been too dismissive of popular culture fairy-tale films and has therefore missed many of the interesting and progressive uses of fairy-tale motifs in these films. Rather than merely reinforcing dominant culture values, many of the films examined feature sensitive, compassionate men and independent heroines seeking more than romance, draw attention to the persistent threat of violence against women, present the acquisition of wealth as dangerous and unfulfilling, and explore a variety of gender and family roles.

Short uses a genre-based approach to her analysis, looking not just at which fairy tales are being retold but at what genres are being used for these retellings, and she finds strong correlations between tale types and film genres. This genre focus provides the structure for the book. Chapter 1 explores “Cinderella” and “King Thrushbeard” in romantic comedies; Chapter 2 examines “Beauty and the Beast” and an inverted “King Thrushbeard” in coming-of-age comedies; Chapter 3 looks at “Jack and the Beanstalk” and “Ali Baba” in crime dramas; Chapter 4 investigates “Bluebeard” in thrillers; and Chapter 5 analyzes “Snow White,” “Donkeyskin,” and “Hansel and Gretel” in horror; Chapter 6 concludes with a study of postmodern retellings of more literal fairy-tale films. This blend of tale type and genre analysis makes this an excellent book for both fairy-tale scholars interested in a detailed analysis of the varied uses of fairy-tale elements in contemporary film and film scholars



interested in a better understanding of the lasting influence of fairy tales on contemporary film.

With the inclusion of nearly 250 fairy-tale films, Short is quite successful at expanding the scope of previous research and analyzing films that have not received due attention. Because of the quantity of films included, Short skillfully weaves summary into her analysis, ensuring that readers will be aware of pertinent details even when they have not seen a particular film, a near certainty given the multitude involved. Although this quantity is an asset to the book, at times Short's definition is so broad that it is difficult to see where she draws the distinction between fairy-tale film and non-fairy-tale film, especially because intent on the part of the filmmaker is not necessarily required. Although she makes a compelling case for thematic similarities in these films and connects them to traditional fairy tales, she uses many tales that are not well known to the fairy-tale layperson, such as "King Thrushbeard," which she references repeatedly. Fairy-tale scholarship has often discussed the universal nature of the issues and characters in fairy tales, so a case can also be made that these films address these persistent, universal issues independent of any debt to fairy tales. In a world in which women are most likely to be killed by a husband or a lover, the number of thrillers addressing male violence against women is just as likely to be caused by that real-world fact as it is by an ongoing fascination with "Bluebeard." Although an examination of parallels between fairy tales and contemporary media is productive and although the recurrence of "Bluebeard" could certainly also be a response to real-world violence against women, it is worth noting the difference between an intentional use of fairy-tale material and an unintentional intersection between fairy tales and contemporary media. In this analysis these distinct categories blur together. In addition, although the genre-based analysis offers a valuable way to understand consistencies in fairy-tale retellings, that can become a limitation when outlier films, such as a horror adaptation of "Cinderella," remain unaddressed because they do not conform to the pattern.

Overall, however, *Fairy Tale and Film: Old Tales with a New Spin* is refreshing in its willingness to engage with popular culture films and to examine the positive, and negative, uses of fairy-tale elements in these commercial products. Resisting the tendency of the field to dismiss commercial applications of fairy tales and retreat into a purist framework that only begrudgingly allows for indie film usage of these elements, Short is able to examine each film and fairy tale on its own merits. This open-minded analysis reveals many progressive changes that modern retellings have introduced, as well as the areas in which there is more work to be done. Acknowledging deficiencies, Short nonetheless celebrates the ability of these fairy-tale films to give us hope and something to believe in by showing us the possibility of a better future.

Arguing that to achieve something, you have to be able to visualize it, she rebuts the critics who deride fairy-tale films as mere entertainment or wish fulfillment. She concludes by welcoming further study and critical attention, understanding that fairy tales resonate with every person differently and that each viewer will leave with an individual perspective on the film. As she reiterates throughout, it is just this variance and endless potential that makes fairy tales so timeless, dynamic, and significant. With her inclusive definition of fairy-tale film, Short illustrates that the “recent” fascination with fairy-tale films is only the latest wave in a long history of fairy-tale influence on film, an influence that shows no signs of ending.

Shannon Branfield  
Utah State University

**George MacDonald: Divine Carelessness and Fairytale Levity.** By Daniel Gabelman. Waco, TX: Baylor University Press, 2013. 261 pp.

For a book with “fairytale” in the title, Daniel Gabelman’s *George MacDonald: Divine Carelessness and Fairytale Levity* spends surprisingly little time discussing the genre. The series introduction, written by Rowan Williams, the former Archbishop of Canterbury, provides a clear context and sets the tone for the book when he writes that the series’ purpose is to “look at creative minds that have a good claim to represent some of the most decisive and innovative cultural currents of the history of the West (and not only the West), in order to track the ways in which a distinctively Christian imagination makes possible their imaginative achievement” (vii). It is Christian theological criticism that underpins Williams’s introduction and ultimately much of Gabelman’s text.

Gabelman begins with a useful introduction in which he clearly lays out his main argument; he identifies the historical perception of MacDonald as “a pious, ascetic Victorian teacher . . . in a mantle of heavy seriousness” and aims to dismantle it “by investigating MacDonald’s fairytale levity” (2). Through this exploration of levity, he hopes to “dispel the aura of solemnity surrounding the Victorian writer, bring balance to a reading of MacDonald’s works, and open new vistas into his thought and artistic lightness” (4), an important and overdue revitalization of a frequently oversimplified figure. MacDonald’s fairy tales, Gabelman contends, are the key to this revised perception, as their tone and content most directly explore levity and lightness. However, Gabelman extends his critique of MacDonald’s theology to comment on contemporary attitudes toward faith and rationality; he hopes also to “illuminate Christianity’s traditional love of lightness and show the dangers of the modern tendency to put playfulness and whimsicality in a ghetto far from the centers of seriousness” (4). Through MacDonald, Gabelman aims to recuperate a particular, premodern incarnation of Christianity.

The prioritization of theological criticism is reinforced through the structure of the book and through its contents and source materials. The book is divided into two main parts, each composed of four chapters. “Part I: Modalities of Levity” chiefly addresses theological concepts, and “Part II: MacDonald’s Fairytale Levity” applies these concepts to the tales themselves. Gabelman’s bibliography contains primarily theological texts as well as primary and secondary texts addressing MacDonald and his Victorian contemporaries. Texts addressing the fairy tale or fairy-tale scholarship are few and far between; the only Jack Zipes work that is cited is *The Art of Subversion* (1983), and although Gabelman does draw on the work of Max Lüthi, most major scholars in the field are omitted. The first three chapters do not directly engage with the fairy tale or George MacDonald but rather explore the historical perceptions and potential revitalizations of three theological concepts: levity, ecstasy, and vanity. In Chapter 4, “Carnival and Sabbath,” Gabelman begins to attend to the fairy tale, though only indirectly. Gabelman uses Shakespeare’s *A Midsummer Night’s Dream* to explore the carnivalesque and the disruption of societal order, referring to Puck as a “fairy trickster” and noting the reversals and inversions that shape the text (57).

Chapter 5, “Never so Real as When They Are Solemn,” the first chapter in Part II, situates MacDonald in the context of Victorian preoccupations with seriousness, or gravity, and Gabelman comments, “How remarkable his fairytale levity was in contrast to the heavy earnestness of his contemporaries” (73). Acknowledging the limitations of cultural generalizations, Gabelman provides a nuanced discussion of Victorian seriousness and playfulness focalized through literary icons including Eliot, Ruskin, and Wilde. However, this chapter also provides Gabelman’s most direct engagement with the field of fairy-tale scholarship, which is oversimplified. Fairy-tale lightness and playfulness, he writes, highlights “one of the underlying problems with many approaches to the genre. Any method that reduces the fairytale to its sociological, psychological, or ideological content—what the story is ‘about’ or what it ‘means’—is in a crucial sense missing the point. . . . All of the five major schools of fairytale scholarship . . . have a tendency to constrict and limit the meaning of a story to a narrow interpretation that aligns with their hermeneutical agenda” (98). Gabelman asserts that critics see what they wish to see in the fairy tale but that “the fairytale focuses ultimately on the dance (and helping its readers to dance), rather than the destination (at least not in the same way as the critics)” (98). Although I do not deny the hermeneutic ambiguity of the fairy tale, I question Gabelman’s dismissal of the field of fairy-tale studies and his apparent lack of awareness of the ideological weight of his own critical agenda; by aligning the levity of the fairy tale with both its ontological liminality and the province of Christianity, he positions his analysis

above and outside the scholarly discourse, suggesting that his reading has a validity unavailable to other interpretations.

The final three chapters explore space, time, and transformation in MacDonald's fairy tales. In Chapter 6, "Time: Fairyland's Festive Sabbath," Gabelman notes that MacDonald frequently published and set his fairy tales during the Christmas season and draws attention to the potential liminality of this period. In addition, he counters the association between the fairy tale and escapism, arguing instead that the genre can actually deepen the reader's perception of reality through play. Chapter 7, "Space: Fairyland's Ecstatic Cosmology," argues that MacDonald's fairy-tale quest narrative models the quest to return home to God, and Chapter 8, "Transformation: Shall Not the Possible Become Real?" addresses MacDonald's belief that a fairy tale can profoundly influence the reader. The book ends with a brief conclusion that demonstrates MacDonald's influence on C. S. Lewis and G. K. Chesterton, authors who utilize the playful levity available in the fairy tale.

Gabelman's book seeks to complicate, even refute, MacDonald's reputation as solemn zealot, recasting the author as a playful creator of spiritual narratives. Those interested in MacDonald's experience of Christianity will certainly appreciate the text, as will those interested in situating MacDonald within his cultural and literary context. Because the text is primarily anchored in theological discourse, it is perhaps somewhat outside the scope of fairy-tale studies, but it is certainly worth a look for scholars working on MacDonald's fairy tales.

Sara Cleto  
The Ohio State University

***Justice in Young Adult Speculative Fiction: A Cognitive Reading.*** By Marek C. Oziewicz. New York: Routledge, 2015. 257 pp.

A brilliant study of the history of justice conceptualizations, Marek C. Oziewicz's *Justice in Young Adult Speculative Fiction* is a tour de force filled with carefully argued insights. Oziewicz posits that the human mind understands justice through cognitive scripts that inform narratives and illustrates his argument through cognitive readings of folktales, fairy tales, and young-adult novels and film. It is through stories rather than law, Oziewicz asserts, that most people process ideas of justice, a fact that accounts for the popularity and appeal of justice themes and plot structures in young-adult fiction. The study focuses on speculative fiction, a broad category that comprises nonmimetic genres, such as dystopia and magic realism, as well as folktales and fairy tales. Speculative fiction has the capacity to envision alternatives that are not reined in by adherence to the factual, and it is hence invested with a particular potential for considerations of ethical and social concerns. This potential is especially

pronounced in young-adult texts, and it is Oziewicz's explicit aim that "YA speculative fiction . . . be recognized as one of the most important forges of justice consciousness for the globalized world of the 21st century" (4).

Even as Oziewicz offers readings of justice scripts in contemporary books for young adults, such as Ursula K. Le Guin's *Voices* (2006) and Isabel Allende's *City of the Beasts* (2002), he also provides a comprehensive analysis of the historical development of our modern sensibilities regarding justice and fairness. Specifically, he suggests that conceptualizations of justice have moved through three distinct phases—Old Justice, New Justice, and Open Justice—with each phase characterized by a dominant conceptual framework that is reflected in cognitive scripts. The inherently hierarchical and absolutist Old Justice model, which has its roots in ancient Greek philosophy, persisted as the dominant framework for thinking about justice in Europe until the seventeenth century, and it shaped the poetic justice script that informs European folktales, fairy tales, myths, and legends. Ideas of New Justice first took shape during the Enlightenment and coexisted with Old Justice before replacing it as the dominant model at the end of the nineteenth century. Foregrounding equality and egalitarian social relations, ideas of New Justice manifest in the justice scripts of much children's and young-adult literature (genres that developed alongside the New Justice paradigm). Open Justice is a recent conceptual model that has, since the 1980s, challenged universal notions of justice and emphasized the specificities of "human situatedness" (34), even as New Justice still remains the dominant paradigm of Western legal systems. Ideas of Open Justice, Oziewicz suggests, are currently reshaping our understanding of justice, and they inform the global justice script that has profoundly affected the ways in which young-adult fiction addresses questions of fairness.

Of particular interest to students and scholars of folk- and fairy tales will be the book's third chapter, "The World Is Not Fair: Poetic Justice Scripts," in which Oziewicz explores poetic justice scripts and their appearance in the Brothers Grimm and Charles Perrault's collections and in Hans Christian Andersen's tales. Informed by the Old Justice paradigm and the notion that might makes right, poetic justice scripts follow two distinct paths: the feudal track and the transcendentalist track. Although both ultimately frame justice as unachievable, the feudal track underlies the folktale, Oziewicz argues, and the transcendentalist track underlies the fairy tale, a split that stems from the stories' intended audiences' difference in terms of social class: whereas the folktale "helped peasants navigate their world" (92), fairy tales "registered dreams and aspirations of the bourgeois city-dwellers" (90). Drawing on this distinction, Oziewicz shows how the folktale, in following the feudal track, posits injustice as inescapable and as a natural state of affairs; informed by the oppressive conditions of peasant life under the feudal social system, the

folktale features a poetic justice script that underscores the arbitrariness of suffering and the lack of fairness that shape this world. Perrault's "Little Red Riding Hood" and the Grimms' "Little Thumb" illustrate the workings of the feudal track in folktales, as both capture the dynamics between the powerful and the powerless while reflecting a world in which justice is unclaimable. The (literary) fairy tale, on the other hand, demonstrates a clear awareness of injustice and, because it lacks a method for counteracting such injustice under the existing social conditions, defers achievement of justice to the future, as something that can be obtained only after death and thus in transcendence of this life. Andersen's "The Little Mermaid" provides Oziewicz with an example of this transcendentalist track of the poetic justice script, as the mermaid's continued suffering presents a condition for the possibility of future justice, a "reward" that requires her to first prove her worthiness.

It is interesting to note, as Oziewicz does, that Disney's version of Andersen's tale rejects poetic justice and embraces the retributive justice script instead. Disney's *Little Mermaid* (1989) allows Ariel to claim the reward for her suffering while punishing the sea witch Ursula with death, thus effectively restoring order and hence justice—the retributive justice envisioned by the script this version follows. Indeed, Oziewicz proposes that classic folk- and fairy tales have so frequently been adapted over the last several decades precisely because their justice scripts needed to be rewritten; the poetic justice script that shapes the traditional tales leaves contemporary audiences unsatisfied, if not appalled. Hence Oziewicz's analysis opens up significant space for further research on justice in new versions of traditional tales, and it implicitly raises a number of questions for scholars in the field: How do recent adaptations of classic tales negotiate questions of (in)justice, and how do such negotiations transform the tales' justice scripts? What are the ways in which contemporary versions of folk and fairy tales reflect the shift from the Old Justice paradigm to New Justice and even Open Justice?

Yet Oziewicz's book is a thought-provoking and stimulating text not just for those working in the fields of folklore, fairy tales, or children's and adolescent literature. Because it grapples with questions of justice and offers a cognitive reading of justice scripts in stories for young readers, Oziewicz's study will prove informative and inspiring to students and scholars from a wide range of disciplines, and it offers particularly important insights for literary criticism and education. Ultimately, *Justice in Young Adult Speculative Fiction* presents an exciting new approach to both old and contemporary nonmimetic texts, allowing for different conceptions of justice to emerge in the stories we read and tell.

Carmen Nolte-Odhiambo  
University of Hawai'i, West O'ahu

*Once Upon a Time: A Short History of Fairy Tale.* By Marina Warner. Oxford: Oxford University Press, 2014. 202 pp.

If I may begin by speaking of this book as a material object, and putting aside temporarily the name and reputation of the author emblazoned on the front cover, I would suggest that this volume will probably not visually intimidate its readers. The book is attractive but small, its dimensions coming to only 6.8 × 5.1 inches, and its subtitle, *A Short History of Fairy Tale*, is fitting because this book is only 202 pages long. In fact, on first glance, one might get the feeling that the volume belongs on the shelf with the children's books rather than the scholarly monographs. However, Marina Warner demonstrates that size is of course no reflection of the author's thoroughness, depth, and ability to do justice to such an interesting topic. Warner fills the pages with not only the history of fairy tales themselves but also the history of their collectors and readers and the manner in which tales, in various media, have been transmitted and used as modes of instruction and entertainment for centuries. At the same time, the accessible nature of her writing communicates such care for the topic that, taken together with the physical dimensions of the book, its wonderful illustrations, and the topic of discussion itself, I feel it would not be at all disrespectful to place it on the shelf somewhere in the general region of my old set of McGuffey readers, *Alice's Adventures in Wonderland* (1865), and *The Tale of Peter Rabbit* (1902).

Warner devotes some attention (though not at length) to the distinction between the characteristics of traditional oral fairy tales and literary fairy tales and to some analysis of particular tales, such as "Bluebeard," "The Juniper Tree," "The Boy Who Wanted to Learn How to Shudder," and "The Robber Bridegroom," but her focus seems to be primarily on textual and contextual reasons that fairy tales continue to exist, what forms they assume, and ways that an audience can interpret them. Warner's book is a celebratory description of fairy tales—oral, literary, or otherwise—as an important cross-cultural phenomenon, and even in the skepticism of contemporary times, when, as Warner writes, "Few people believe in fairies" (1), fairy tales have retained their significance even as they have found their way beyond the oral utterance and the written page into other media. However, Warner makes it clear that the history of the fairy tale and its forms is a complicated network of "tangled" influences (1). Whereas oral and literary tales constitute an initial point of departure for Warner, she also portrays the history of fairy tales as a history of storytellers and writers (such as Charles Perrault, Marie-Catherine d'Aulnoy, and Angela Carter, who combined extant fairy-tale variants with their personal aesthetic in new and interesting ways), story collectors (such as Jakob and Wilhelm Grimm, Andrew Lang, Laura Gonzenbach, and Giuseppe Pitré, who preserved, compiled, and even

sometimes revised the tales for new audiences), and scholars (including J. R. R. Tolkien, C. S. Lewis, Bruno Bettelheim, and Jack Zipes, who have influenced the way academics and others interpret the symbolic and cultural properties of fairy tales).

In addition to discussing the people who have influenced the tradition and have in turn been influenced by it, Warner also remarks that one of the primary motivations for telling fairy tales involves the “need to move beyond the limits of reality” (18). Although dealing with aspects of social realities is certainly important, being able to imagine alternatives to those realities is also a powerful narrative function that serves individuals and cultural groups in many ways. In other words, fairy tales can simultaneously embody cruel hardships and issues as well as the hope and courage to contemplate ways to escape those same hardships and issues.

The alternative worlds and behaviors conveyed through the magic of fairy tales continue to appeal to individual artists and manifest themselves in books, visual art, film, and theater. For instance, Warner masterfully and consistently demonstrates in what way authors such as Lewis, Tolkien, Carter, Sir Walter Scott, and Samuel Coleridge initiate a significant discussion regarding the impression that fairy tales make on artists and cultural groups and the manner in which fairy tales evolve across genres and media. Her discussion reaffirms a point once made by Zipes when he said that the fairy tale “continues to grow and embraces, if not swallows, all types of genres, art forms, and cultural institutions; and it adjusts itself to new environments through the human disposition to re-create relevant narratives” (“The Meaning of Fairy Tale Within the Evolution of Culture,” *Marvels & Tales* 25.2 [2011]: 222). Warner’s discussion of the fairy tale in literature and film evidences the inherently organic qualities of the genre.

As a teacher of literature and composition, I frequently use fairy tales as texts that provide students with narrative elements ready-made for adaptation, a task to which students, for the most part, respond well as they weave their own perceptions, opinions, and cultural knowledge into the fibers of the fairy-tale texts to create something new, something that resonates with their own belief systems, and something that communicates personal and cultural truths. For professors who are interested in talking about fairy tales in either writing, literature, or folklore courses, Warner’s book has enough depth and breadth to verse even beginning students in fairy-tale traditions and mimetic processes without overwhelming them with academic jargon or theoretical models. These models are of course important to the work we do as scholars, but they themselves can, to an audience not habituated to using them, prove to be barriers to understanding the underlying functions of fairy-tale narratives. Ultimately, Warner’s book presents a balance of interesting research with an



accessible writing style, as mentioned previously, that reaches not only the academic but also a lay audience.

Jeffrey Howard  
Idaho State University

***Queer Enchantments: Gender, Sexuality, and Class in the Fairy-Tale Cinema of Jacques Demy.*** By Anne E. Duggan. Detroit: Wayne State University Press, 2013. 195 pp.

Anne Duggan's *Queer Enchantments* is an innovative reading of Jacques Demy's cinema in relationship to the fairy tale and an analysis of how that relationship contributes to a queer sensibility and camp aesthetic that distinguishes Demy from other French New Wave auteurs; it also opens up new possibilities for our understanding of the fairy tale. Attending to both the fairy tale and melodramatic film from the perspective of genre—as opposed simply to narrative and thematic content—Duggan illustrates how the two simultaneously collaborate with and challenge each other in Demy's fairy-tale films to generate productive spaces for his multidimensional social critiques, which she interprets within and against the historical backdrop of post–World War II France. Throughout, Duggan returns to the conjoined questions of what the fairy tale might tell us about Demy's films and what Demy's films might tell us about the fairy tale. As such, *Queer Enchantments* fills the scholarly lacunae that result from a critical tendency to overlook or ignore the importance of the fairy tale to Demy's oeuvre in particular and to film history more generally, and from the marginalization of queer theory in fairy-tale studies.

In four richly detailed and insightful chapters that focus on *Lola* (1961), *The Umbrellas of Cherbourg* (1964), *Donkeyskin* (1970), *The Pied Piper* (1972), and *Lady Oscar* (1979), Duggan significantly expands current scholarship on fairy tales and film, which tends toward considerations of filmic adaptations and the implications of such adaptations for fairy-tale studies. Duggan's extensive and nuanced close readings, on the other hand, are grounded in formal analysis. By privileging film as a medium, Duggan goes well beyond typical scholarly discussions of fairy-tale films that understand them simply as contemporary versions of tales and, as a result, center on questions of narrative and thematic adaptation without addressing the cultural and theoretical work that film itself might facilitate.

In her chapter on *Lola* and *The Umbrellas of Cherbourg*, for example, Duggan discusses Demy's strategic use of color to intensify each film's relationship to melodrama and thus its cultural messages about fairy-tale dreams and the realities of oppressive gender constraints; at the same time, Duggan argues, color also emphasizes the gradual process of capitulation to social norms in *The Umbrellas of Cherbourg* and the ways such submission renders women

invisible. More specifically, Duggan points out that as Geneviève slowly consents to her mother's pressures to conform to hegemonic ideals, the color of her clothing clashes less and less with her mother's clothing and environment until they are represented through the same palette. In one particularly telling scene, the pattern of Geneviève's dress perfectly matches the wallpaper in her mother's home, rendering her completely invisible. Along these lines, Duggan further suggests that the claustrophobia of French bourgeois society—a central theme in both of these films and one that Demy chafes against in all of the films in Duggan's archive—is represented by Demy's use of "iris-in" and "iris-out" (17) to tightly frame and contain the action in *Lola* and *The Umbrellas of Cherbourg*. Color, music, temporality (represented through slow and accelerated motion), technical framing shots (iris-in and iris-out, the creation of proscenium arches through long shots), and character staging in relation to props are just a few of the formal qualities that Duggan reads in relation to each film's thematic content and Demy's specific sociopolitical and historical critique.

Although Duggan's persuasive and exciting readings of Demy's fairy-tale cinema make up the heart of *Queer Enchantments*, the book also delves more deeply into a wider set of theoretical and cultural questions through an impressive attention to Demy's layered intertextualities. Intertextuality in Demy's cinema is cyclical and multilayered, and Duggan does an excellent job of excavating and articulating the various strata—his personal life and childhood, fairy tales, his own films, other films, characters from his and other films, and actors and their roles, public personae, and biographical details—that give meaning to Demy's oeuvre as trenchant social critique. For instance, Duggan marshals Demy's phenomenal intertextual range to suggest one way in which a queer sensibility, as opposed to a queer sexual identity, emerges in and through an aesthetic engagement with the fairy tale as a genre. At the same time, she also considers the ways that such a queer sensibility challenges the boundaries of the genre, pushing against the fairy tale's hegemonic ideological underpinnings by rendering visible its always already present subversive undercurrents.

Throughout *Queer Enchantments* Duggan flirts with psychoanalysis in an enticing way that might leave some readers longing for more. For instance, she alludes to a range of psychoanalytic theories and ideas in her individual readings of Demy's fairy-tale films and in the broader arc of her book: Freudian and Lacanian notions of desire (16), Lacan's theory of subjectification (16), the imaginary and the real (20), the Oedipal complex and the incest taboo (49–50), id-like desires (86), singularity (143, 145) (which Mari Ruti has theorized in relation to *jouissance* and the Lacanian Real in *The Singularity of Being* [2012]), and Demy's explicit conflation of dreams, fairy tales, and film (141–46). Despite such fruitful insights, however, Duggan never engages these concepts fully, even though she often points to relevant readings

in her footnotes. Duggan's choice to hold psychoanalytic theory at a distance certainly does not detract from *Queer Enchantments*, but her passing references hint at its productivity for her interpretations of Demy's cinema, particularly given the centrality of the question of desire in Demy's oeuvre, the recurrence of incest and other "transgressive" sexualities in this particular archive, and Demy's ongoing formation as a queer director.

In *Queer Enchantments* Duggan moves from the heteronormativity of "Sleeping Beauty" and "Cinderella" in *Lola* and *The Umbrellas of Cherbourg* to the queer potential of *Donkeyskin* with Demy's citation of Cocteau's camp aesthetic to the socioeconomic dimensions of heteronormativity in *The Pied Piper* and the sex/gender instability of the maiden warrior figure in Chinese folklore, French folktales, and Japanese manga in *Lady Oscar*. In the process, she reveals not only her mastery of a vast archive but also the richness of cross-cultural fairy-tale studies and the specific value of situating such study within the context of queer theory, cinema studies, and camp aesthetics. *Queer Enchantments* is an extraordinary work: extensively researched, beautifully rendered, and persuasively argued.

Kimberly J. Lau  
University of California, Santa Cruz